

SIDOROVA THE PERFECT EXEMPLAR OF COOL ACCORDIONISTS



Stephen Whittington, *The Advertiser*

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For a long time the accordion was not taken seriously in the world of classical music.

It was the butt of jokes – “Welcome to heaven, here’s your harp. Welcome to hell, here’s your accordion.”

All that has changed and the accordion has become cool – Ksenija Sidorova is the perfect exemplar of a new generation of accordionists.

Right from start of this engaging performance she staked a claim for the accordion to be taken seriously by commencing with Bach’s *French Overture*.

Her ability to play counterpoint on an instrument obviously not designed for it was nothing short of remarkable and her performance was perfectly in keeping with Baroque style.

A series of works by little-known Russian composers was fascinating - among them, Semionov’s *Red Guelder Rose* was saturated with Slavic melancholy, while Arkipovsky’s *Cinderella* had delightful balletic lightness.

Tangos by Piazzolla, arranged by Sidorova, were suffused with the smouldering sensuality, violence and lyrical charm one would expect.

Sidorova’s exceptional technical command and vivid characterisations in Alfred Schnittke’s *Revis Fairy Tales* made these satirical works the high point of a thoroughly enjoyable and – for anyone unsure about the accordion – revelatory experience.

Ksenija Sidorova, accordion

UKARIA

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